THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 1044 *Tuesday, April* 12, 1825. *Price* 1*d.*

Drury Lane Theatre.

Mr. Macready made his first appearance last night since his severe indisposition. We perceived no material vestige of his recent illness—he has still the same firm step, the same powerful and finely varied voice; his action is as energetic as ever; and, in short, he never acted with more striking effect. He was received on his entrance with a general cheer which lasted some time, a tribute of respect which his professional reputation and private character amply merited. He appeared on this occasion in the character of *Romont* in the revived tragedy of *The Fatal Dowry*, a play on which Rowe founded his *Fair Penitent*, and which, in our opinion, he injured in the transformation.

The character of *Romont* is admirably adapted to the powers of Mr. Macready. No actor could more truly and spiritedly represent the rough, fiery, but warm-hearted soldier. In almost all his passages, he played with such earnestness of manner, and with such excellence of delineation, that the audience were either absorbed in the deepest attention, or broke forth in the most rapturous plaudits. It is, indeed, from beginning to end, one of the most energetic and effective pieces of acting we have ever seen. To behold this performance is worth much pains and expense—an hour or two snatched from other occupations, and distance disregarded, would be no eventual cause of regret, but of pleasant recollection, for Macready's acting is of that bold and prominent, and truth-marking nature, that it seizes on the mind with a grasp not easily relinquished. Efforts of genius, such as this, are peculiarly calculated to impress, because our judgment as well as our passions are operated upon—We are at once struck by the marked adherence to nature—the justness of understanding, and warmth of feeling. Mr. Kean is another performer of great genius, but his powers are differently directed, and they take us by storm, as it were, only in particular parts at which he has prepared to burst on us with dazzling effect. Macready, on the other hand, scatters over the *whole* of his performance a masterly vigour, deviating into superior force, or a deeper marking, only by the demands of his text. Macready is never tame—Kean often is so, but then he redeems it with a glare of genius, and then is tame again.—There are characters which each have fixed their own and in their respective leading parts they are equally great.

Mr. Wallack acted *Charalois*, very well, and received applause. Mrs. W. West as the fair *Beaumelle* has to give to an unpleasant part

an air of levity yet of grace, which she executed with very just effect, and looked charmingly. Her dress was beautiful, not only in the selection of materials but the style; indeed she always displays an excellent taste in this respect. Mrs. Orger had another disagreeable character to support; and the engaging Miss Smithson had little more to do than to look lovely. Mr. Terry supported the old judge *Rochfort* admirably. Mr. Thompson as *Novall*, Mr. Penley as *Young Novall*, and Mr. Browne as his foppish attendant, represented their several characters very effectively. *Abon Hassan* followed, and Mr. Harley kept the piece *alive*. The House filled in the course of the evening.

Covent Garden Theatre.

The Tragedy of *King John* was played last night, on which occasion Mr. Young appeared as *John*, a part in which he is well known to the town. He acts it in the finest manner—whether in the scene with the Cardinal, where he contemns the interference of the Pope—the scene where he bribes *Hubert* to slay the young Prince—that where he learns the supposed murder of the youth, or that of his death. Mr. C. Kemble's *Faulconbridge* every one knows is a most happy hit. No person at present on this stage, could venture to undertake it. He touches off with a joyous freedom the early passages of the part, which, gross as the ideas are, seem to lose half their indecencies by the familiar and easy manner they are referred to. His warmth of reproof and menace to *Salisbury*, when charging *Hubert*, was well executed. Mrs. Bartley represented the *Lady Constance*, better perhaps than any one here could do it—*Aladdin* followed.

It is confidently reported that Mr. Terry is about to open the Adelphi Theatre. From his known good taste and talents the lovers of the Drama may look forward to a good selection for entertainments.

The humours of a Masquerade may be enjoyed this evening, in the highest degree, at the Argyll Rooms. This diverting Carnival is to be further promoted by a capital supper, by Waud, and an admirable glass of wine, from the cellars of the celebrated Mr. Charles Wright.

FASHIONABLE EXHIBITIONS.

Marshall's Original New Peristrephic Panorama, representing all the interesting events which happened to Bonaparte, from his defeat at Waterloo till his death; displaying Twelve Views of St. Helena, Battles of Genappe, Trafalgar, &c.—Great Room, Spring Gardens.—Day Exhibitions, from 10 till 4.—Evening ditto, at 7 and half past 8.

Diorama, Regent's Park.—The present Views are the Ruins of Holyrood Chapel, a moonlight scene, and Chartres Cathedral.—Open from 10 till 4.

Apollonicon, under the immediate Patronage of his Majesty, a Grand Musical Instrument, invented and constructed by Flight and Robson, is Exhibiting Daily, from One to Four, at 101, St. Martin's Lane.

Egyptian Hall, Piccadilly.—Mr. Bullock's interesting Exhibition of Ancient and Modern Mexico; and M. Gaudin's *Model of Switzerland*.

Printed & Published by E. Finden, Denmark-court, Exchange-Strand.
All Communications to be Post Paid.

Theatre Royal, Drury Lane.

This Evening, the Opera of

Der Freischutz.

Ottocar, the Prince, Mr MERCER,

Caspar, Mr HORN, Zamiel, Mr O. SMITH,

Adolph, Mr T. COOKE,

Bernhard, Head Ranger, Mr BEDFORD,

Hermit, Mr G. SMITH.

Kilian, Mr FITZWILLIAM,

Linda, Miss GRADDON, Rose, Miss POVEY.

To conclude with (8th time) a Drama, called

ABON HASSAN.

The Music composed by CARL MARIA VON WEBER.

Adapted to the English Stage by Mr T. COOKE.

The Caliph, Mr BEDFORD,

Abon Hassan, Mr HORN, Zebani, Mr HARLEY,

Merveur, Mr BROWNE,

Omar, Mr GATTIE, Solomon Mr G. SMITH,

Mustapha, Mr COMER, Said, Mr HUGHES,

Zelina, Miss GRADDON,

Zabeide, Mrs ORGER, Zonazmoul, Mrs HARLOWE

To-morrow, The Fatal Dowry, with Abon Hassan.

☞ *The Weekly Dramatic Register*, No. 14, contains every thing connected with the British Stage during the preceding Week, it is published every Saturday, at the Office, Denmark Court, Strand, and may be had, by order, of all Booksellers and Newsmen.—Price Three-Half-pence.

Theatre Royal, Covent Garden.

This Evening, (3rd time) a Play, in 3 acts, with Music, called

The Hebrew Family:

Or, a Traveller's Adventure.

DonGomez. (Governor of Valencia) Mr W.FARREN,
Don Cæsario, Mr SINCLAIR,
Frank Forester, (an English Traveller) Mr JONES,
Father Sereno, Mr BARTLEY,
Issachar, (an Hebrew Dealer) Mr FAWCETT,
Reuben, [his Nephew] Miss H. CAWSE,
(Pupil of Sir G. Smart,—her Second appearance.)
Jaime and Vasco, (Brothers and Bandits)
Messrs T. P. COOKE, & EVANS,
Lawyer, Mr BARNES, Rufo, Mr J. ISAACS,
Citizen, Mr Tinney, Alguazil, Mr Ryals,
Peasant, Mr Norris.

Leonella, Mrs GIBBS, Bendetta, Mrs PEARCE,
Donna Alzonda, [Daughter to the Govener]
Mrs CHATTERLEY,
Inis, Miss GIFFORD, Lina, Miss BODEN,
Miriam, [Daughter to Issachar] Miss M. TREE.

To conclude with a Melo Drama, called

ALADDIN;

Or, the Wonderful Lamp,

Aladdin, Mrs VINING,
Tahi Tonglack, Cham of Tartary, Mr CHAPMAN,
Ratar Harjou, Mr RYALS, Kazim Azack, Mr T. P. COOKE,
Abanazar, (the African Magician) Mr FARLEY,
Kazrack, (his Chinese Slave,) Mr J S. GRIMALDI,
Princess Badroulboudour, Miss HENRY,
Atarou & Zobeide, (her Attendants) Mesdames BROWN & J. SCOTT
Widow Ching Mustapha, Mrs DAVENPORT,
Genie of the Ring, Miss H. BODEN,
Mrock, Genie of the Air, Mr EVANS, Genie of the Lamp, Mr LOUIS,
His attendant Spirits, supporting ALADDIN's FLYING PALACE.

To-morrow, The Hebrew Family, &c